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and firm even in its most trivial determination.

Lastly, the size of the whole is diminutive, compared with the villas of the south, in which the effect was always large and general. Here the eye is drawn into the investigation of particular points, and miniature details; just as, in comparing the English and Continental cottages, we found the one characterized by a minute finish, and the other by a massive effect, exactly correspondent with the scale of the fixtures and scenery of their respective localities.

It appears, then, from the consideration of these several points, that, in our antiquated style of villa architecture, some national feeling may be discovered; but in any buildings now raised, there is no character whatever; all is ridiculous imitation and despicable affectation; and it is much to be lamented, that now, when a great deal of attention has been directed to architecture on the part of the public, more efforts are not made to turn that attention from mimicking Swiss *châlets*, to erecting English houses. We need not devote more time to the investigation of *purely* domestic English architecture, though we hope to derive much instruction and pleasure from the contemplation of buildings partly adapted for defence, and partly for residence. The introduction of the means of defence is, however, a distinction which we do not wish at present to pass over; and, therefore, in our next paper, we hope to conclude the subject of the villa, by a few remarks on the style best adapted for English scenery.

THE SHIN PIECE.

In passing through New Haven, a few days since, I visited the Trumbull gallery, and was sincerely gratified to find the works of my venerable friend collected, cared for, and in the keeping of a dignified and permanent corporation.

I remarked with regret that the building where these works of Col. Trumbull are kept, was, in part, of combustible material, and warmed in a manner which must always be injurious to pictures. I am not aware of the wants which placed the gallery on the second story, with a wooden floor and a wooden staircase so near the pictures. Whatever ends may have been gained by this arrangement, much has been sacrificed to them. Had this gallery been located on a ground floor, in a building of one story, lighted as at present, with a stone or painted brick floor resting upon ventilated cobble stones, I must believe that the expense would have been no greater and the security perfect.

I noted a most interesting object in this gallery, a sketch of Major Andre made by himself on the day of his execution. This sketch, which is made with a pen, is not of artistic value beyond what may be looked for in similar efforts of any educated engineer, but it has a historic and personal interest of a high order, and I would venture to hint that it is not properly framed, considering its value, *nor safely* kept, if any one consider its high interest elsewhere. It should form an inseparable part of some larger fixture. This suggestion would be both uncalled for and ungracious, but for the fact that much larger works have in Europe been abstracted from places of public resort, and that, too, in spite of a jealous supervision of the authorities interested in their preservation.

It was truly interesting to observe in this collection the small studies of Colonel Trumbull's pictures for the Rotunda, and since I have mentioned these, I cannot refrain from saying a few words in relation to the Declaration of Independence, which I regard as by far the ablest of these pictures, a work selected by John Randolph as the butt of his unscrupulous sarcasm, stigmatized by him as the Shin Piece, and almost universally known even now, and mentioned by that ludicrous cognomen.

I believe I shall be speaking the sense of the artistical body, and of *cognoscenti* in the United States, when I say that the "Declaration of Independence" has earned the respect of all, the warm interest of such as watch the development of American Art, and the admiration of those who have tried their own hand in wielding a weighty and difficult subject.

I admire in this composition the skill with which Trumbull has collected so many portraits in formal session, without theatrical effort, in order to enliven it, and without falling into bald insipidity by adherence to trivial facts. These men are earnest yet full of dignity, they are firm yet cheerful, they are gentlemen, and you see at a glance that they meant something very serious in pledging their lives, their fortunes, and their sacred honor.

The left hand of the figure of Mr. Adams is awkwardly pushed forward. The left arm of Mr. Jefferson is singularly incorrect for so careful a draughtsman as Col. Trumbull. One could wish that the lower limbs of Mr. Hancock had been made more distinct, perhaps a slight enlargement and extension of the light upon his chair, uniting with the mass of light, would have effected this object. Would not the chair itself, in such case, be less a spot than it now is in the composition?

Those who have seen only the sortie of Gibraltar, and the Battle of Bunker Hill, would scarce believe that these larger works of the Capitol are of the same hand, from their inferiority in color and effect. They have a chalky distemper-like tone, which is very unpleasing.

In calling this picture the *Shin Piece*, Mr. Randolph accused a defect of composition. If I understand the gibe, it meant that there was an undue prominence and exhibition of legs in the work. Now in point of fact this is the last charge which he should have made, nay, if Mr. Randolph had any special aversion for legs, he owed a tribute of praise to the artist for sparing him in that regard, since of more than forty persons who are there assembled, ten only show their legs. The gibe, however, took with the House, because the House was, by its tedium, prepared for a laugh, and not prepared to do justice to the painter.

The veteran artist whose feelings were thus wounded, was but a few feet distant from the shameless orator. He afterward assured me, with tears in his eyes, that up to that moment he had always believed Randolph his personal friend. If those who echoed and still echo that paltry jest, will look carefully at the Declaration of Independence, they will see that the fact of those legs appearing in small clothes, no longer familiar to the eye, calls attention to them in an undue manner, and they will rather pity the spirit and the intelligence which overlooked this difficulty, than blame the painter for an inevitable consequence of the change of fashion.

Horatio Greenough.

ADONIS AT HOME AND ABROAD.

PART II.

"La modestie, la plus touchante des vertus, est encore la plus séduisante des parures."—Mad. Cottin: *Mathilde.*

The Jews were undoubtedly an ill-fated people. In London, in the olden time, whenever any class had a grievance, the work of redress was commenced by slaying the Hebrews. In the reign of Henry III. the municipality of London and a portion of the nobility were dreadfully incensed against Queen Eleanor; and to show their indignation, they not only plundered and murdered scores of common Israelites, but the City Marshal and Baron Fitz-John repaired to the residence of Kok ben Abraham, the wealthiest Hebrew in the city, where the noble lord ran his sword through the body of the child of the synagogue, laughing the while as if the jest were a good one. Certainly, this was a strange method of showing a political bias; and it would be no jest now if Lord Winchelsea, for instance, angry at the desire of the Crown to admit Jews into Parliament, were to rush down to the city and plunge his paper-cutter into the diaphragm of poor Baron Rothschild.

* * * * *

Our gallant knights of old thought it no degradation to receive clothes at the hands of the king. When Henry IV. dubbed some four dozen the day before his coronation, he made presents to all of long green coats, with tight sleeves, furred, and verdant hoods: the cavaliers must have looked like cucumbers. The sumptuary laws of this reign had an additional severity in them, that they decreed imprisonment during the king's pleasure against any tailor who should dare to make for a commoner a costume above his degree. The tailors, like wise men, did not ask their customers whether they were gentle or simple; and burghers dressed as before, more splendidly than barons.

* * * * *

We have an illustration of the national feeling with regard to dress in Henry VIII.'s time, in the story of Drake, the cordwainer.

John Drake, the Norwich shoemaker, was resolved to dress, for once, like a knight; and accordingly he betook himself to Sir Philip Calthrop's tailor, and seeing some fine French tawney cloth lying there, which the cavalier had sent to have made into a gown,—gentlemen then, as now, it seems, sometimes found "their own materials,"—the aspiring Crispin ordered a gown of the same stuff and fashion. The knight, on calling at the tailor's saw the two parcels of "materials," and inquired as to the proprietary of the second. "The stuff," said the master, "is John Drake's, the Norwich shoemaker, who *will* have a gown of the same fashion as your valiant worship." "Will he so?" asked proud Sir Philip; "then fashion mine as full of cuts as thy shears can make it, and let the two be alike, as ordered." He was obeyed; but when John Drake looked wonderingly upon his aristocratic garment, and saw the peculiar mode thereof, and was moreover told the reason there*for*, he rubbed his bullet-head vexedly, and remarked, "By my latchet, an it be so John Drake will never ask for gentleman's fashion again."

I have spoken in my "Table Traits" of how a French knight gained a livelihood by making salads; I may notice here that a Flemish frau,